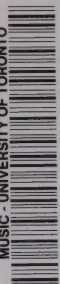


MUSIC - UNIVERSITY OF TORONTO



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1977
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MUSIC



И. СТРАВИНСКИЙ

ИГРА В КАРТЫ



ПАРТИТУРА



I. STRAVINSKY

JEU DE CARTES

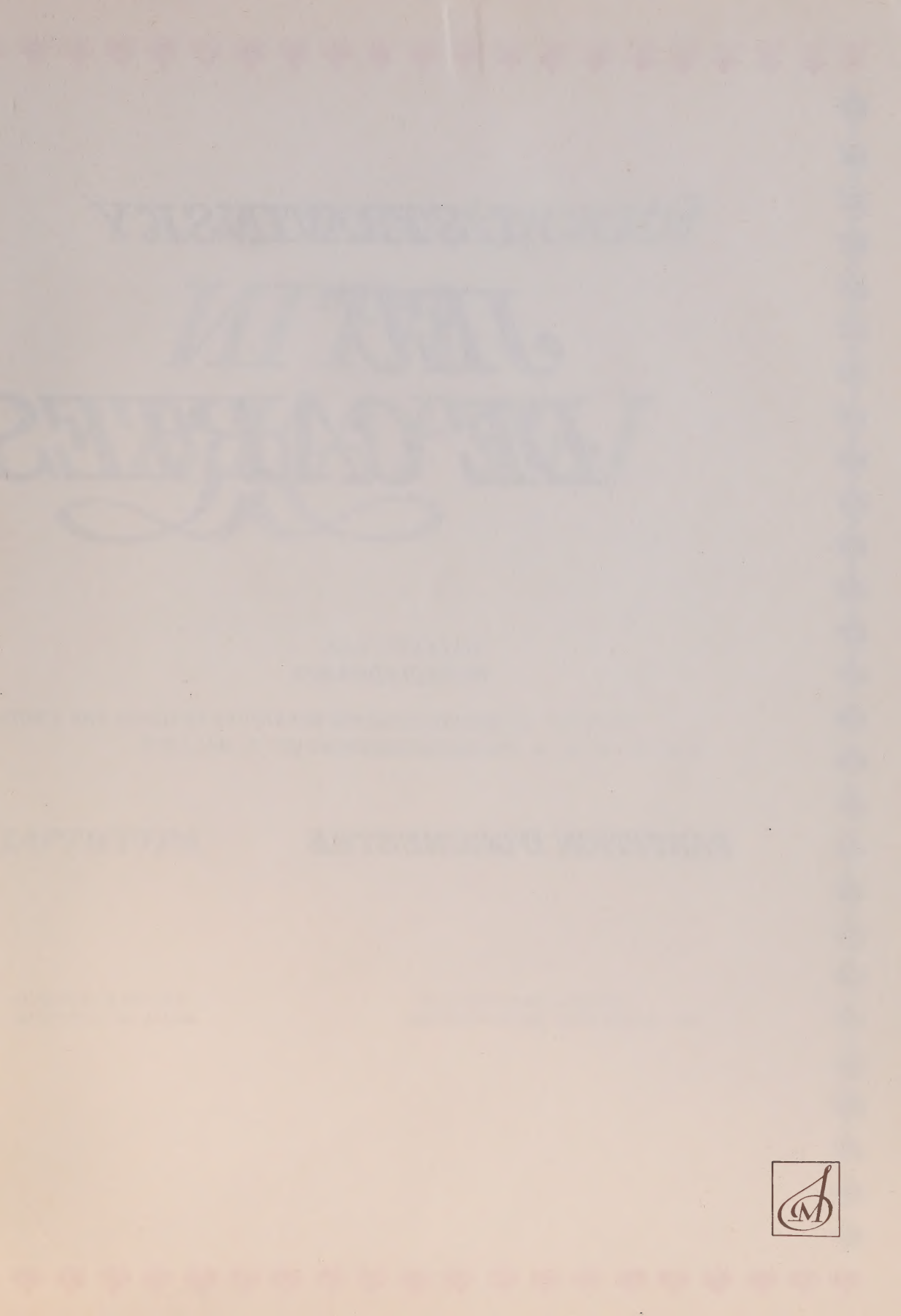


PARTITION D'ORCHESTRE



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I. STRAVINSKY

*JEU
DE CARTES*

*BALLET
EN TROIS DONNES*

*LES MOUVEMENTS SCÉNIQUES RÉALISÉS PAR L'AUTEUR
EN COLLABORATION AVEC M. MALAIEFF*

PARTITION D'ORCHESTRE

*EDITIONS «MUSIQUE»
FILIAL DE LÉNINGRAD - 1977*

И. СТРАВИНСКИЙ
**ИГРА
В КАРТЫ**

БАЛЕТ
В ТРЕХ СДАЧАХ

ЛИБРЕТТО СОСТАВЛЕНО АВТОРОМ
В СОТРУДНИЧЕСТВЕ С М. МАЛАЕВЫМ

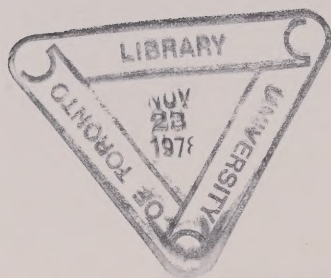
ПАРТИТУРА

ИЗДАТЕЛЬСТВО «МУЗЫКА»
ЛЕНИНГРАДСКОЕ ОТДЕЛЕНИЕ • 1977



ОТ РЕДАКЦИИ

В основу настоящего издания положена партитура балета, вышедшая в издательстве B. Schott's Söhne, Mainz und Leipzig. В связи с тем, что партитура не содержит постановочных указаний, редакция сочла целесообразным включить в настоящее издание изложение либретто, которое заимствовано из клавира балета, выпущенного тем же издательством.



M
1520
SgC3
1971

Действующие лица этого балета — карточные фигуры, сюжет — партия покера, разыгрываемая несколькими игроками на зеленом сукне игорного стола. В каждой сдаче ситуация запутывается беспрестанными плутнями коварного и неутомимого Джокера, который считает себя неуязвимым благодаря способности превращаться в любую карту.

В первой сдаче один игрок терпит неудачу, но два других остаются с картами — хотя у одного из них есть Джокер, тому не удастся восторжествовать над «лестницей».

Во второй сдаче игрок, обладающий Джокером, побеждает благодаря четырем тузам, которые легко берут верх над четырьмя дамами.

Но вот начинается третья сдача, и действие становится все более напряженным. На этот раз соперничают три масти. Джокер, который шествует во главе пик, вначале побеждает первого игрока, но затем ему наносит поражение «royal flush» червей, кладущий конец его плутовству и козням.

Как сказал Лафонтен,

Со злодеями нужно вести постоянную войну.
Мир сам по себе хорош —
Я убежден в этом; но к чему он ведет,
Когда имеешь дело с коварным врагом?

Le sujet de ce ballet, dont les personnages sont les principales figures d'un jeu de cartes, s'inspire d'une partie de poker, disputée entre plusieurs adversaires sur le tapis vert d'une salle de jeux, et compliquée à chaque donne par les constantes roueries du perfide et inlassable Joker, qui se croit invincible, grâce à sa faculté de se métamorphoser en n'importe quelle carte.

Durant la première donne, l'un des joueurs est battu, mais les deux autres adversaires restent en cartes, malgré la présence, chez l'un d'eux, du Joker, qui ne réussit pas à triompher d'un «straight».

A la deuxième donne, la main qui possède le Joker est victorieuse, grâce à un carré d'as qui, l'emportant sans difficulté sur un adversaire de moindre force, bat un carré de dames.

Mais vient la troisième donne, et l'action se corse de plus en plus. Cette fois-ci il s'agit d'une lutte entre trois «flush»: bien que victorieux au début d'un premier adversaire, le Joker, paradant à la tête d'une séquence de pique, est abattu par un «royal flush» de coeur qui mettra fin à sa malice et à ses fourberies.

«Il faut faire aux méchants guerre continuelle,
(ainsi que l'a dit le bon La Fontaine)
«La Paix est fort bonne de soi;
«J'en conviens. Mais de quoi sert-elle
«Avec des ennemis sans foi?»

ORCHESTRA

2 Flauti (II — Piccolo)
2 Oboi (II — Corno inglese)
2 Clarinetti (B, A)
2 Fagotti

4 Corni (F)
2 Trombe (C)
3 Tromboni
Tuba

Timpani
Gran cassa

Violini I (12)
Violini II (10)
Viole (8)
Violoncelli (6)
Contrabassi (6)

Durata: circa 23 minuti

ИГРА В КАРТЫ

JEU DE CARTES

И. СТРАВИНСКИЙ
I. STRAVINSKY
(1882—1971)

Первая сдача

Première donne

Alla breve ♩ = 69

1

2 Flauti

2 Oboi

2 Clarinetti
(B)

2 Fagotti

4 Corni (F)

2 Trombe (C)

3 Tromboni
e Tuba

Timpani

Gran cassa

Alla breve ♩ = 69

Violini I

Violini II

Viole

Violoncelli

Contrabassi

The musical score is written for a full orchestra. The top system includes woodwinds (Flutes, Oboes, Clarinets in Bb, Bassoons) and brass (Horns in F, Trumpets in C, Trombones, and Tuba). The bottom system includes percussion (Timpani, Gran cassa) and strings (Violins I and II, Violas, Violoncellos, and Contrabasses). The score is in 2/2 time, marked 'Alla breve' with a tempo of ♩ = 69. The key signature has one flat (Bb). The score is divided into two systems. The first system includes a rehearsal mark '1' and a dynamic marking 'f marc. secco'. The second system includes a dynamic marking 'f'.

Ob. 2

Cl. (B)

Fag. (a 2)

Cor. I. II a 2

Tr-be I

Tr-ni a 3

Tuba *secco*

V-ni I *etc. marcato*

V-ni II *f*

V-le *f*

V-c. *f* *etc. marcato*

Cl. (B) 3 I *sf marc.*

Fag. I. II a 2 *sf secco*

Tr-ni

Archi *meno f*

meno f

meno f

4 *a 2* 5

Fl. *ff*

Ob. *f*

Cl. (B) *f*

Fag. *f*

Cor. *f marc.* *poco sf secco*

Tr-be *f marc.* *sf*

Tuba *sf p sub. sempre simile*

Timp. *sf* *simile*

Archi *non div. f* *schierzando* *div. pizz.* *sf* *unis.*

6 **Meno mosso** ♩ = 108

Fl.

Ob.

Cl. (B)

Fag.

Cor.

Tr-be

Tuba

Timp.

Gr. c.

Archi

a 2

ff

f marc.

poco f secco

f marc.

sf

poco sf

Meno mosso ♩ = 108

div.

mp

div.

mp

mp

mp

non div.

f

div. pizz.

unis. arco

div. pizz.

unis. arco

pizz.

arco

pizz.

non f

pizz.

arco

pizz.

poco marc.

7

Fl. I solo

Ob. II muta in C. ingl. *mf dolce*

Cl. (B) *p*

Fag. *p*

Gr. c. *p*

Archi *arco* *p* *(pizz.)*

8

Fl. I solo

Fag. *grazioso* *sempre staccatissimo*

Archi *arco* *p* *(pizz.)*

9

Fl.

Cl. (B)

Fag.

(I)

mf

I solo

dolce cant.

Arch.

pizz.

mf (arco)

p arco

p

10

Fl.

Cl. (B)

Fag.

Arch.

Batte à 3

muta in Picc.

I

(stacc.)

I

marc.

mf

Battre à 4 11 Battre à 3

Fl.

Ob.

C. ingl.

Cl. (B)

Fag.

p ma poco sf.

marcato mf

Archi

Moderato assai $\text{♩} = 84$ 12

Fl.

Cl. (B)

Fag.

Cor.

Archi

p

mf

cantabile

secco mf

secco mf

pizz.

arco

p

Fl. 13

Cl. (B)

Cor.

Timp.

Archi

mf

mf

I

pizz.

Fl. 14

Cl. (B)

Cor.

Timp.

Archi

mf

II

III

poco

poco

poco

mf secco

arco

secco

arco

secco

Tr-be

Tr-ni

Timp.

Archi

Fl.

Ob.

C. ingl.

Cor.

Tr-be

Tr-ni
e
Tuba

Archi

$\equiv$ [illegible]

Cor.

mf stacc. poco marcato

Tr-be

(I)

Tr-ni

(I)

Timp.

p

Archi

p

unis. V

div. V

Fl.

solo

P dolce

Ob.

solimf

muta in Ob. II

C. ingl.

mf

Fag.

p

Cor.

p sub.

Timp.

div.

unis. pizz.

arco

solo

p

arco

p

unis. pizz.

unis.

pizz.

arco

poco

(pizz.)

div.

p

pizz.

p

[illegible]

2261

24

Picc.
 Fl.
 Ob.
 Cl. (B)
 Fag.
 Cor.
 Tr-be
 Archi

The score is for measures 24 through 27. The woodwinds (Piccolo, Flute, Oboe, Clarinet in B, Bassoon) and strings (Violins I & II, Violas, Cellos, Double Basses) play a rhythmic pattern of eighth notes. The brass section (Cor Anglais, Trumpets) enters in measure 24 with a melody. The strings play a steady eighth-note accompaniment. Dynamics include *p*, *mf*, *f*, *molto*, *sf*, *meno f*, and *ff*. Performance instructions include *div.*, *stacc. e marc.*, *non div.*, and *a 2*.

25

Picc.

Fl.

Ob.

Cl. (B)

Cor.

Tr-be

Archi

unis. #

II 1

II 4

II 1 rester

unis.

unis.

(b)

26

Picc.

Fl.

Ob.

Cl. (B)

Cor.

Tr-be

Archi

Musical score for measures 26-30. The score is written for a woodwind and string ensemble. The key signature is B-flat major (two flats). The time signature is 2/4. The woodwind parts (Piccolo, Flute, Oboe, Clarinet (B), Cor Anglais, Trumpet) are in the upper staves, and the string parts (Archi) are in the lower staves. The woodwind parts feature complex rhythmic patterns, including sixteenth and thirty-second notes. The string parts provide a harmonic foundation with sustained notes and moving lines. The score includes dynamic markings such as *p* (piano) and *ff* (fortissimo). A rehearsal mark "26" is placed above the first measure. A "2 rest" marking is present above the Clarinet (B) part in measure 28. The string parts end with a *ff* marking in measure 30.

27 *f stacc.*

Cor. *f stacc.*

Tr-be *mf stacc.*

Tr-ni *I. II a 2 f assai*

Tuba *f*

div. in 3 *f assai*

div. in 3 *f assai*

Archi *f*

28

Ob. *f*

Cl. (B) *f* etc. simile

Cor. *f*

Tr-be *f*

Tr-ni *I. II a 2*

Tuba *f*

Archi *f*

29

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

Archi

I. II a 2

III

ff

a 2

ff

f

2261

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet (B), Bassoon (Fag.), Horn (Cor.), Trumpet (Tr-be), Trombone (Tr-ni), Tuba, Timpani (Timp.), and Strings (Archi). The notation is in a standard musical format, featuring staves with notes, rests, and various musical symbols. The score is divided into measures, and there are dynamic markings such as *div.* (divisi) and *rester* (rester). The page number 31 is visible in the top right corner.

32

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor.

Tr-be

Tr-ni

Timp.

Archi

Musical score for measures 32-35. The score is written for a full orchestra. The woodwind section (Picc., Fl., Ob., Cl. (B), Fag.) and brass section (Cor., Tr-be, Tr-ni) play a melodic line with various dynamics including *ff*, *a 2*, *poco sf p*, and *sf*. The percussion section (Timp.) plays a rhythmic pattern. The string section (Archi) plays a rhythmic pattern with dynamics including *unif.*, *div.*, *sf*, and *fff*.

The score is written in 2/4 time. The key signature is one flat (B-flat). The woodwind and brass parts have a melodic line with various dynamics including *ff*, *a 2*, *poco sf p*, and *sf*. The percussion section (Timp.) plays a rhythmic pattern. The string section (Archi) plays a rhythmic pattern with dynamics including *unif.*, *div.*, *sf*, and *fff*.

33

Picc.
 Fl.
 Ob.
 Cl. (B)
 Fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Archi

p
non f
ma marcato
pizz.
p
pizz.
p
pizz.
p
div. pizz.
mf
unis.
p
(b)
(b)
p stacc.

2261

36

Fl. (I)

Cl. (B)

Cor.

V-ni I

V-ni II

V-le

V-c.

mp

arco

mp

III

37

Fl.

Cl. (B)

Cor.

V-ni I

V-ni II

V-c.

I

38

Fl.

Cl. (B)

Fag.

Cor.

V-ni I

V-ni II

V-c.

poco sf
p

39

Fl.

Cl. (B)

Fag.

Cor.

V-ni I

V-ni II

V-c.

mf espressivo
mf
marc. mf
poco sf
(marcato) *p*
(b)
attaca

Вторая сдacha

Deuxième donne

40 Alla breve $\text{♩} = 69$

Fl.

Ob.

Cl. (B)

Fag.

a 2

41

f marc. secco

Cor.

Tr-be

Tr-ni
e

Tuba

Timp.

Alla breve $\text{♩} = 69$

Archi

f arco

2261

43 Marcia ♩ = 112

Fl.

Ob. II muta in C. ingl.

Ob.

Cl. (B)

Fag.

f e stacc.

sempre simile

f e stacc.

sempre simile

Cor.

Tr-be

Tr-ni
e

Tuba

Marcia ♩ = 112

Archi

pizz.

poco >

pizz.

marc.

arco

sf secco

pizz.

arco

arco

sf secco

pizz.

marc.

arco

sf secco

pizz.

arco

arco

sf secco

poco >

poco >

44

Fl.

Ob.

Cl. (B)

Fag.

Cor.

Tr-be

Tr-ni

e

Tuba

Archi

Fl.
 Ob.
 Cl. (B)
 Fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Archi

Musical score for page 44, measures 1-4. The score includes parts for Flute, Oboe, Clarinet (B), Bassoon, Cor Anglais, Trumpet, Trombone, Trumpet and Natural Horn, Tuba, and Strings. The key signature is one sharp (F#). The string section has multiple staves. Performance markings include 'legato', 'non legato', 'poco mf', 'div. in 3', 'pizz.', 'arco', 'unis.', and 'poco'.

45

Fl.

Ob.

C. ingl.

Fag.

Cor.

Tr-be

Tr-ni

46

I solo poco

mf p sub.

mf

poco

I solo

mf p sub.

mp

poco sf (secco)

unis. pizz.

poco

arco

pizz.

pizz.

pizz.

pizz.

poco

47

Fl.

Fag.

Tr-ni

a 3

pesante, marc. e *mf*

V-ni I

V-ni II

V-le

V-c.

solo

arco

C-b.

pesante e marc. (secco)

altri

arco

sempre *sf*

48

Fl.

Fag.

Tr-ni

a 3

V-ni I

V-ni II

V-le

V-c.

solo

C-b.

altri

49

C. ingl.

Cl. (B)

Fag.

Tuba

Archi

mf stacc.

a 2 soli

mf espress.

mf stacc.

mf stacc.

div. unis.

tutti

mf

mf

mf

mf

50

C. ingl.

Cl. (B)

Archi

mf

a 2 come sopra

51

52

C. ingl.

Cl. (B)

solo

mf marcato

Archi

53

Ob.

C. ingl.

Archi

54

solo

Ob.

C. ingl.

Tr-ni

poco sf

Archi

55

Fl. *a 2* *ff*

Ob. *ff* *mf* *ff*

C. ingl. *ff* *mf* *ff*

Cl. (B) *ff* *ff*

Fag. *a 2* *ff* *a 2* *ff*

Cor. *sff*

Tr-be *f* *f*

Tr-ni
e *a 2* *p staccatissimo*

Tuba *a 2* *p staccatissimo*

Timp. *sf*

Archi *div. in 3* *pizz.* *unis. arco*
div. in 3 *f pizz.*
sf *f* *sf*

56

57

Fl.

Ob.

C. ingl.

Cl. (B)

Fag.

Cor.

Tr-be

Tr-ni

e

Tuba

Timp.

Archi

*meno f**meno f*

Tuba

*sempre poco sf*non div.
arco

58

Ob.

C. ingl.

Cl. (B)

Fag.

Cor.

Tr-be

Tr-ni
e

Tuba

Archi

solo
marc.

f stacc.

f stacc.

mf

mf

poco sf (secco)
III

pizz.
poco

pizz.
poco

pizz.
poco sf

poco sf

mf marc.

mf marc.

poco

poco

poco

Var. 1

Allegretto

♩ = 58

59

Fl.

Ob.

C. ingl.

Cl. (B)

Fag.

Cor.

Tr-be

Timp.

Archi

poco *mf p sub.* *poco* *p*
poco *mf* *poco* *muta in A* *poco* *mf p sub.* *poco* *p*
3
3
mp *leggermente e staccato* *etc. simile*
3
poco *mf*
Allegretto ♩ = 58 *arco con sord.* *arco con sord. div.* *unis.* *arco con sord. div.* *unis.* *mf*
arco
poco *fp* (sempre simile)

60

Fl.

Cl. (B)

Cor.

Timp.

V-ni I

V-ni II

V-le

C-b.

mf

staccatissimo

Fl.

(A)

Cl.

(B)

Cor.

Timp.

V-ni I

V-ni II

V-le

C-b.

muta in A

sempre staccatissimo

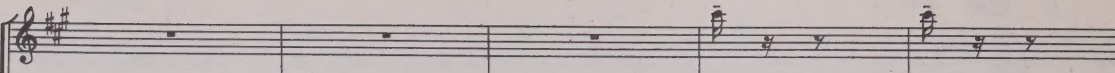
*(poco **sf** sempre)*

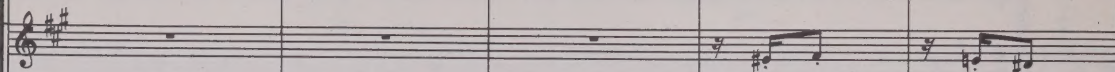
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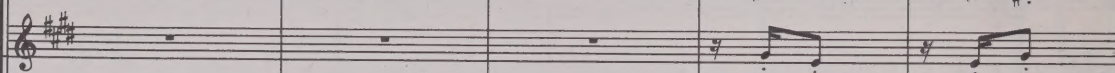
62 Var. 2

63

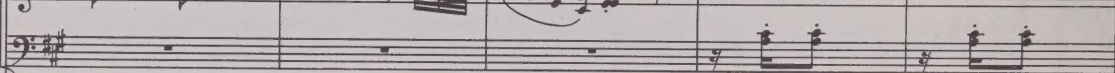
Picc. *mp*
 Fl.
 Ob.
 C. ingl. *stacc. e leggiero*
 Cl. (A) *solo mp*
 Fag. *stacc. e leggiero*
 Cor. *poco sf* I *p* III *poco sf (sempre)*
 Tr-be *poco sf*
 Tr-ni
 senza sord. *div. p*
 senza sord. *pizz. marc.*
 Archi *senza sord. scherzando mf div. arco*

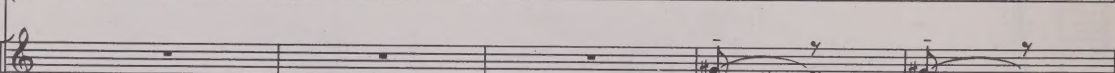
Picc. 

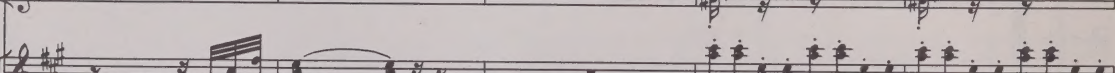
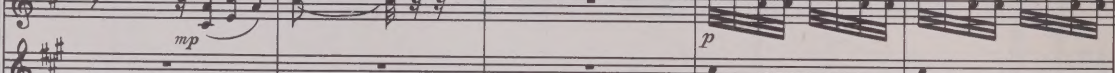
Ob. 

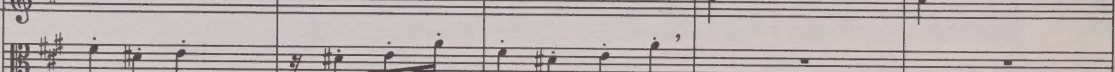
C. ingl. 

Cl. (A) 

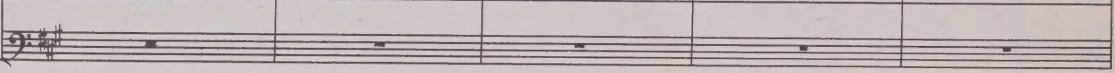
Fag. 

Cor. 

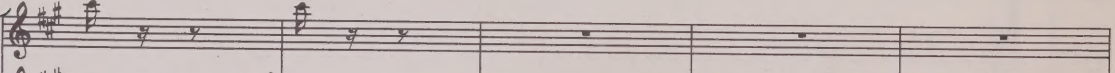
 *mp*  *p*

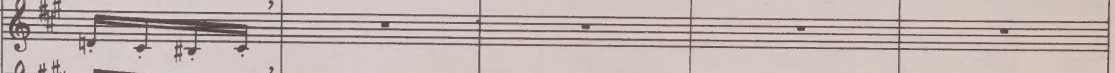


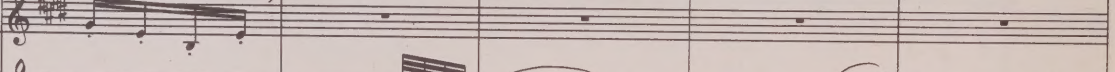


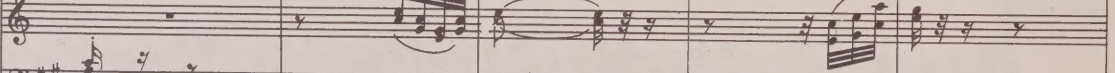


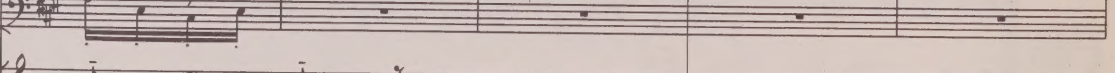
64

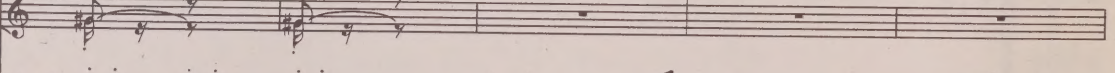
Picc. 

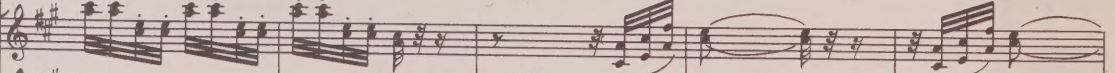
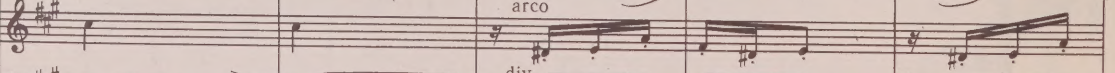
Ob. 

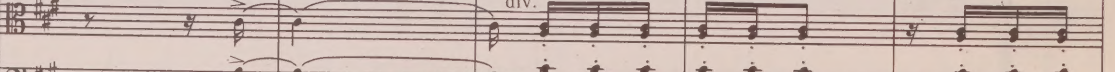
C. ingl. 

Cl. (A) 

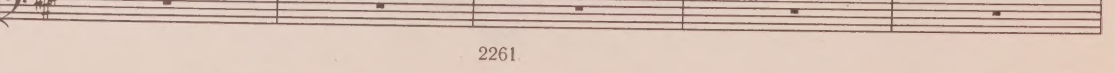
Fag. 

Cor. 

 *arco*  *div.*







65

Picc.

Fl.

Cl. (A)

Fag.

Cor.

pizz.

66

Picc.

Fl.

Cl. (A)

Fag.

Cor.

poco più *f*

8-

div. arco

Archi

unis.

sf { *sempre sim.**sf p sub.*

67

Ob.

C. ingl.

Cl. (A)

Cor.

Tr-be

Tr-ni

Archi

Musical score for measures 67-68, measures 1-4 of system 68. The score includes parts for Ob., C. ingl., Cl. (A), Cor., Tr-be, Tr-ni, and Archi. Measure 67 features a forte (sf) pizzicato entry for the strings. Measure 68 includes a *poco sf* marking. The first four measures of system 68 show the continuation of the string part with *pizz.* and *div. arco* markings.

68

Ob.

C. ingl.

Cl. (A)

Musical score for measures 69-72 of system 68. The score includes parts for Ob., C. ingl., Cl. (A), and Archi. Measures 69-72 show the continuation of the string part with *pizz.* and *div.* markings. The woodwind parts (Ob., C. ingl., Cl. (A)) have rests in measures 69-70 and enter in measure 71.

Picc.

Ob.

C. ingl.

Cl. (A)

Fag.

Cor.

Archi

I. III
arco
unis. p

Picc.

Fl.

Ob.

C. ingl.

Fag.

Cor.

Archi

unis. pizz.
arco
div. arco
div. arco
unis. arco

Var. 3

71

Picc. *f marc.*
 Fl. *f marc.*
 Ob. *f marc.*
 C. ingl. *f marc.*
 Cl. (A) *f marc.*
 Cor. I. III *f marc.*
 Tr-be *f marc.*
p
mf spicc.
mf spicc.
 Archi *div. pizz.*
f arco
leggiere
unis.
pizz.
p
 Fl. *I solo*
leggerissimo
 Ob. *grazioso*
 C. ingl. *leggerissimo*
 Cor. *leggerissimo*
 Tuba *poco sf marc.*
 V-no solo *div. mf espress.*
 V-ni I *div. p leggerissimo*
 altri *div. p leggerissimo*
 V-ni II *p leggerissimo*
 V-c. *p leggerissimo*
 C-b. *p leggerissimo*

72

Picc. *f*

Fl. *f*

Ob. *f*

C. ingl. *f*

Cl. (A) *f*

Cor. *f*

Tuba

V-ni I *unis.* *mf spicc.*

V-ni II *unis.* *mf spicc.*

V-la sola *mf espressivo*

V-le altre

V-c. *div.* *f*

C-b. *arco* *f*

come sopra

73

Ob. *p stacc.*

C. ingl. *p stacc.*

Cl. (A) *1*

Tuba

Timp. *mp*

V-la sola *arco*

V-c. solo *arco*

Ob.

C. ingl.

Timp.

simile

V-ni II

poco sf

V-la sola

V-le altre

poco sf

V-c. solo

74

Picc.

f marc.

Fl.

f marc.

Ob.

poco sf

f marc.

C. ingl.

poco sf

f marc.

Cl. (A)

f marc.

Cor.

1. III

f marc.

Timp.

spicc.

V-ni I

poco sf

V-ni II

spicc.

V-la sola

sf

V-le altre

tutte

V-c. solo

tutti div. pizz.

V-c. altri

C-b.

Ob. *poco > leggieriss.* **75** Var. 4 $\text{♩} = 76$

C. ingl. *poco > leggieriss.* *sf*

Cl. (A) *sf*

Cor. *I stacc. marc. non f*

Tr-be *leggiere non f*

Archi

p *non div.* *pizz.* *arco* *sf* *grazioso*

poco sf *div. pizz.* *arco* *pizz.* *arco* *sf*

unis. *poco sf* *punis.* *sf*

p *pizz.* *arco* *pizz.* *arco* *p*

p *sf* *p* *sf* *p*

Fl. *solo* **76**

mf scherzando

Cor. *I. II* *leggiere stacc.* *simile leggiere*

III

Tr-be *I simile leggiere*

Archi

div. pizz. *p pizz.* *p*

Cor.

F1.

F1.

Ob.

C. ingl.

Cl. (A)

Fag.

Cor.

Tr-be

Tr-ni
e

Tuba

Timp.

Archi

div. non div.

a 2

solo

mf

II

(b)

80

Ob.

C. ingl.

Archi

cantabile

mp

simile

solo

mf

cantabile

simile

mp

simile

Ob.

C. ingl.

Cor.

Archi

81

Ob.

C. ingl.

Cl. (A)

Fag.

Cor.

Tr-be

Tr-ni

e

Tuba

Archi

div.

non div.

Tuba

82

83

CODA

Più mosso $\text{♩} = 100$

Picc.

Fl.

Ob.

C. ingl.

Cl. (A)

Fag.

Cor.

Tr-be

Tr-ni

e
Tuba

Timp.

Archi

Cor.

Archi

Ob.

C. ingl.

Cl. (A)

Cor.

Archi

poco *sf p sub.* *div. in 3* *simile*

poco *sf p sub.* *div. in 3* *simile*

poco *sf p sub.* *simile*

The musical score for page 84, measures 84-88, is arranged in a standard orchestral format. The top system contains the first Horn (Cor.), the string section (Archi) divided into three parts, and the Oboe (Ob.). The middle system contains the English Horn (C. ingl.), the Clarinet in A (Cl. (A)), and the second Horn (Cor.). The bottom system contains the string section (Archi) again. The first Horn part has a melodic line with accents and dynamic markings. The string section has a rhythmic pattern with dynamic markings. The woodwinds and the second Horn part are mostly silent. The string section is divided into three parts (div. in 3). The woodwinds and the second horn part are mostly silent. The first horn part and the string section have specific musical notations and dynamics.

85

Ob.

C. ingl.

Cl. (A)

Cor.

Archi

sf *un.* *sf* *p* *pizz.* *sf* *pizz.* *sf* *pizz.* *sf* *assai*

86

Ob.

C. ingl.

Cl. (A)

Tr-be

Archi

solo *muta in Ob. II* *(pizz.)*

Ob.

Cl. (A)

Tr-be

I solo *staccatissimo*
poco sf sub. pp

Archi

arco

Fl.

Ob.

Cl. (A)

Cor.

Tr-be

Archi

simile
cresc.
cresc.
cresc.

88

88

Picc.

Fl.

Ob.

Cl. (A)

Fag.

Cor.

Tr-be

Tr-ni
e

Tuba

Timp.

Archi

a 2

ff

simile

Cl. I. II muta in B

89 Marcia ♩ = 112

Picc. *p*

Fl. *p non legato* etc. simile

Ob. *p non legato* etc. simile

Cl. (B) *mf*

Fag. *mf*

Cor. *p non legato* etc. simile

Tr-be *p non legato* etc. simile

Tr-ni *p stacc. stacc.* etc. simile

Tuba *p*

Marcia ♩ = 112

Archi *pizz. marcato ma non f*

pizz. marcato ma non f

pizz. marcato ma non f

sf

90

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor.

Tr-be

Tr-ni
e

Tuba

Archi

II

poco p

div. in 3

arco

p

sempre p

2261

92

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor.

Tr-be

Con moto ♩ = 108

Archi

Ob. II muta in C. ingl.

mf stacc.

p staccatissimo

p staccatissimo

f

sf

unis. arco

sf

non div. arco

sf

non div. arco

sf

arco

sf

93

Picc.

Fl.

Cl. (B)

Fag.

Cor.

Tr-be

Timp.

Archi

Musical score for measures 93-97. The score is written for a full orchestra. The key signature is one flat (B-flat). The time signature is 4/4. The measures are numbered 93, 94, 95, 96, and 97. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests in measures 93-96, plays a short melodic phrase in measure 97.
- Fl.**: Flute, rests in measures 93-96, plays a short melodic phrase in measure 97.
- Cl. (B)**: Clarinet (B-flat), plays a continuous eighth-note pattern in measures 93-96, rests in measure 97.
- Fag.**: Bassoon, plays a continuous eighth-note pattern in measures 93-96, rests in measure 97.
- Cor.**: Horns, rests in measures 93-96, plays a short melodic phrase in measure 97.
- Tr-be**: Trumpets and Trombones, rests in measures 93-96, plays a short melodic phrase in measure 97.
- Timp.**: Timpani, plays a continuous eighth-note pattern in measures 93-96, rests in measure 97.
- Archi**: Strings, rests in measures 93-96, plays a short melodic phrase in measure 97.

Dynamic markings include *mp* (mezzo-piano) and *sf* (sforzando). Performance instructions include *pizz.* (pizzicato) and *arco* (arco).

2261

Picc.

Fl. solo *mf*

Ob. I *sf*

Cl. (B)

Fag. (*stacc.*)

Cor. I *sf-p sub.* *sim* I. II a 2

Tr-ni *sf sub.*

Timp.

V-ni I unis. *sf p sub.* (b) (b) 0 II 1

V-ni II unis. *sf*

V-le

V-c.

C-b.

stacc. 96 *muta in Fl. II*

Picc.

Fl.

Cl. (B)

Fag.

Timp.

V-ni I

V-ni II

V-le

V-c.

C-b.

restez

unis.

leggiere

div.

unis.

leggiere arco

pizz.

leggiere

97

Cl. (B)

Fag.

Timp.

Archi

come sopra

mf

stacc.

stacc.

à la pointe

poco sfz

pizz.

pizz.

poco cresc.

poco cresc.

98

I solo

Fl. *mf*

Ob. *poco sf*

C. ingl. *poco sf*

Cl. (B) *poco sf*

Fag. *poco sf* *cresc.*

Cor. *sempre stacc.* *cresc.*

Tr-be *I* *p* *sempre stacc.*

Timp.

V-ni I

V-ni II

V-le

V-c.

C-b.

99

Cl. (B) *accompagnando mf*

Archi *P ma marcato* *(pizz.)* *poco sf* *pizz.* *poco sf*

Archi *arco* *p* *arco* *p*

100

Cl. (B)

Archi

Fl.

Cl. (B)

Fag.

Timp.

Archi

101

I solo

mf grazioso

I solo

*mf grazioso**mp*

arco

{ *leggero — accompagnando**simile**poco**poco**pizz.**pizz.*

Fl. I

Fag. (I)

Timp.

V-ni I div.

leggiere—accompagnando etc. simile (stacc.)

V-ni II div.

etc. simile (stacc.)

V-le

V-c.

arco

C-b.

arco

pizz.

pizz.

Fl.

Ob.

Fag.

Timp.

V-no solo

V-ni I altri

unis.

V-ni II

unis.

pizz.

V-le

pizz.

V-c.

C-b.

104

Ob.

V-no solo

V-ni I
altri

V-ni II

V-le

V-c.

C-b.

105

Ob.

V-no solo

V-ni I
altri

V-ni II

V-le

V-c.

C-b.

poco

poco

arco

Ob.

V-no solo

V-ni I
altri

V-ni II

V-le

V-c.

C-b.

m. d.

m. g.

m. g.

[illegible]

107

I solo
poco

Cor.

Tr-be

mf cantabile

I sola

mf cantabile

Archi

[illegible]

109

C. ingl. solo

Fag. *mf* I solo

Cor.

Tr-be

Tuba *sol. marcato - sf*

Archi

110

Ob.

C. ingl. *mf*

Cl. (B) *mf* a 2

Fag. *mf*

Cor. I *p* III *mf*

Tr-ni II solo *marcato - sf*

e III solo *marcato - sf*

Tuba

V-ni I *poco sf*

V-ni II *poco sf*

V-le *poco sf*

V-c. *ben cant.* unis.

div. in 3 *poco sf*

111

Ob.

C. ingl.

Cl. (B)

Cor.

Tr-ni
e
Tuba

V-ni I

V-ni II

V-le

V-c.

simile

simile

simile

simile

(a 2)

(I)

(III)

II'

112

Ob.

C. ingl.

Cl. (B)

Cor.

Tr-ni
e
Tuba

Archi

mf cantabile

mf cantabile

p

muta in Ob. II

I solo b

113

Cor.

Tr-ni

e

Tuba

Archi

114

Fi.

Ob.

Cl. (B)

Fag.

Cor.

Tr-ni

e

Tuba

Timp.

Archi

115

I solo

*mp**1 p ma marcato—staccatissimo*

II con sord.

senza sord.

IV: con sord.

senza sord.

p con sord.

senza sord.

p con sord.

senza sord.

*p**p stacc. possibile**p non div.*

116

Fl. *I solo*
mp *poco sf*

Cl. (B) *mf* *p*

Fag. *poco sf* *p*

Timp. *p*

Archi

Fl. *p* *pp*

Cl. (B) *p* *pp*

Timp. *pp*

Archi

pizz. *p*

attacca.

Третья сдача

Troisième donne

117

Alla breve

 $\text{♩} = 69$

118

a 2

Fl.

Ob.

Cl. (B)

Fag.

Cor.

Tr-be

Tr-ni
e

Tuba

Timp.

Alla breve

 $\text{♩} = 69$

Archi

Fl. II muta in Picc.

119

Fl. *a 2*

Ob.

Cl. (B)

Fag. *a 2*

Cor. *I. II*

Tr-be

Tr-ni
e
(Tuba) *(I)*

Tuba *secco*

V-ni I

V-ni II

V-le

V-c.

f marc. secco

a 2

f III

etc. marcato

120

Ob.

Cl. (B)

Fag.

Cor. *I. II a 2*

Tr-be

Tr-ni

Archi

I

mf marcato

I

sf secco

simile

meno f

meno f

121 Valse ♩ = 184 (♩ = 60)

Picc. Fl. Ob. Cl. (B) Fag. Cor. Tr-be Tr-ni Timp.

f *f ma leggiero*

1. II

f

Valse ♩ = 184 (♩ = 60)

Archi

f marc. *f marc.* *f marc.*

f marc. simile

122

Picc.
 Fl.
 Ob.
 Cl. (B)
 Fag.
 Cor.
 Tr-be
 Timp.
 Archi

a 2
 f
 {meno f}
 {soli} ff
 f
 non div.
 (□)
 non div.
 (□)
 non div.
 (□)
 sf
 sf
 sf

123

124

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor.

Tr-be

Timp.

non div.

non div.

mf grazioso

p

mf grazioso

pizz.

p

solo (arco)

mf

p

altri pizz.

Picc. Fl. Ob. Cl. (B) Fag. Cor. Tr-be Timp. Archi

a 2
f
ff
ff
f ma leggiero
p
p
p
 (solo arco)
 (altri pizz.)
sf
sf
sf arco
 tutti arco
f

126

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor.

Tr-be

Timp.

Archi

etc. simile

p

poco

f

mf

sf

stacc. e poco marc. in p

Ob. 127 128

Cl. (B)

Cor.

Tr-be *mf*

Timp.

V-ni I *mf* *div.* *non div.*

V-ni II *mf* *div.* *unis.*

V-le

V-c. *mf*

Ob. 129 *sol*

Cl. (B) *p*

Cor. II *mf* I *mf*

Tr-be *mf* *sole* *p*

Timp.

V-ni I *div. in 3*

V-ni II *div. in 3*

V-le

V-c.

130

Ob. *mf* *leggero*

Tr-be

Timp.

div. in 2

div. in 2

Archi

131

Ob.

Cl. (B) *mf* *leggero*

Cor.

Tr-be *leggero*

Tr-ni III *poco sf*

Timp.

Archi

pizz.

mf pizz.

mf

132

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor.

Tr-be

Tr-ni

Timp.

Gr. c.

Archi

Picc. *mf cantabile*
 Fl.
 Ob.
 Cl. (B)
 Fag.
 Cor. I *poco* *simile*
 Cor. III *mf poco* *simile*
 Tr-be
 Tr-ni III
 Timp. *poco più f*
 Gr. c.
 Archi

133

Picc. *cresc.* *ff*

Fl. *cresc.* *fff marcatisimo*

Ob. *f cresc.* *ff*

Cl. (B) *cresc.* *ff*

Fag. *a 2* *ff*

Cor. I *mf cresc.*

Cor. III

Tr-be *f*

Tr-ni e

Tuba *poco sf* *sf assai*

Timp.

Gr. c. *mf*

Archi *cresc.* *ff* *div.* *f*

f assai

f assai arco *pizz.*

fff arco *f pizz.*

fff *f*

2261

Ob. I

Cl. (B)

Fag. (1)

Cor.

Tr-be

Timp.

div. *mf*

poco

div. *cantabile* *mf*

135

Fl.

Ob.

Cl. (B)

Fag.

Cor.

Timp.

Archi

p

poco sf

mf dolce

dolce

pizz. *mf*

136

137

2261

139

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor.

Tr-be

Tr-ni

Timp.

Archi

unis.

f marcato

non div.

sol.

ma leggiero

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor.

Tr-be

Timp.

Archi

(a 2)

meno *f*-grazioso

meno *f*-grazioso

mf

f ma leggiero

mf

III

I

non div. (v)

non div. (v)

mf grazioso

p

(v)

(v)

mf grazioso

pizz.

p

solo (arco)

mf

altri pizz.

Picc.
 Fl.
 Ob.
 Cl. (B)
 Fag.
 Cor.
 Tr-be
 Tr-ni
 Timp.
 Archi

a 2
f
sf
ff
f ma leggero
etc. simile
p
arco
tutti *f* *arco*

143

muta in Fl. II

Picc.

Fl.

Ob.

Cl. (B)

Fag.

(a 2)

Cor.

Tr-be

Tr-ni

Timp.

Archi

sf ma leggiero*sf* ma leggiero*poco sf secco**div.**div.**pizz.**sempre sf*

144

Tr-be

Tr-ni

Timp.

simile

simile

non div.

div.

pizz.

non div.

div.

pizz.

non div.

sf *assai* *div.*

pizz.

Archi

pizz.

145

Fl.

Ob.

Cor.

Tr-be

Tr-ni

Timp.

soli

mf cantabile

soli

mf cantabile

I solo

dolce, cantabile

arco

div.

p

sf

sf

p sub.

Archi

146

Fl.

Ob.

Cor. (1)

sempre simile

div. arco *mf* (g)

Archi

147

Fl.

Ob.

Cor.

div. in 3 *arco* *mf* (b)

Archi

148

Fl.

Ob.

Cor.

V-ni I

V-c.

149

Fl. II muta in Picc.

Fl. *poco più f* *poco più f perdendosi*

Ob. *p* *dim.*

Cor. *I* *dim.* *perdendosi*

Archi

150

151

Cor. *sf marcatisissimo* *(h)* *etc. simile*

Timp. *sf secco*

Archi *non div. ff* *etc. simile*

152 Presto $\text{♩} = 88$

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor.

Tr-be

Tr-ni
e

Tuba

Timp.

Archi

*ff**mf secco**mf secco**ff**ff**ff**ff**f* assaiPresto $\text{♩} = 88$

pizz.

arco

mp

arco

mp

153

Picc.,
 Fl.
 Ob.
 Cl. (B)
 Fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 Archi

Musical score for page 103, rehearsal mark 153. The score is for a full orchestra. The woodwinds (Piccolo, Flute, Oboe, Clarinet in Bb, Bassoon) and brass (Coronet, Trumpet, Trombone, Trumpet in C, Tuba) sections have staves. The strings (Violin I, Violin II, Viola, Violoncello, Double Bass) are grouped under the 'Archi' label. The score shows a dynamic shift from mezzo-piano (mp) to fortissimo (ff) at rehearsal mark 153. The woodwinds and brass play a melodic line with a crescendo leading to a fortissimo chord. The strings play a rhythmic pattern, with the cellos and double basses switching from pizzicato to arco at the fortissimo section.

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor.

Tr-be

Tr-ni
e

Tuba

Archi

Musical score for measures 154-158. The score is for a full orchestra and includes parts for Piccolo, Flute, Oboe, Clarinet (B), Bassoon, Cor Anglais, Trumpet, Trombone, Tuba, and Strings. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into three systems. The first system contains measures 154-156. The second system contains measures 157-158. The third system contains measures 159-160. The Piccolo, Flute, Oboe, Clarinet (B), Bassoon, and Tuba parts are mostly silent. The Cor Anglais part has a melodic line in measures 154-156. The Trumpet and Trombone parts have a melodic line in measures 154-156. The Tuba part has a melodic line in measures 154-156. The Strings part has a rhythmic pattern in measures 154-156. The first system ends with a double bar line. The second system contains measures 157-158. The third system contains measures 159-160. The Piccolo, Flute, Oboe, Clarinet (B), Bassoon, and Tuba parts are mostly silent. The Cor Anglais part has a melodic line in measures 157-158. The Trumpet and Trombone parts have a melodic line in measures 157-158. The Tuba part has a melodic line in measures 157-158. The Strings part has a rhythmic pattern in measures 157-158. The first system ends with a double bar line. The second system contains measures 157-158. The third system contains measures 159-160. The Piccolo, Flute, Oboe, Clarinet (B), Bassoon, and Tuba parts are mostly silent. The Cor Anglais part has a melodic line in measures 159-160. The Trumpet and Trombone parts have a melodic line in measures 159-160. The Tuba part has a melodic line in measures 159-160. The Strings part has a rhythmic pattern in measures 159-160.

2261

156

Fl.

Ob.

Cl. (B)

Fag.

Cor.

Tr-be

Tr-ni
e

Tuba

V-ni I

V-ni II

V-le

V-c. solo

V-c. altri

C-b.

I solo

(III)

mf

mf

f

mf

sf

div.

sf

sf

tutti

pochissimo cresc.

pochissimo cresc.

157

Fl.

Ob.

Cl. (B)

Fag.

Cor

Archi

I solo
grazioso

mp tranquillo
mp tranquillo
mp sub.
mp sub.

poco
mf

158

Fl.

Ob.

Cl. (B)

Fag.

Archi

mf marc.
mf marc.

poco
etc. simile

159

160

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor.

Tr-be

Tr-ni
e

Tuba

Timp.

Archi

*f marc.**ff marcatissimo**ff marcatissimo**ff marcatissimo**ff marcatissimo**f marc.**ff marcatissimo**ff marcatissimo**f marc.**ff marcatissimo**ff marcatissimo**ff marcatissimo**f marc.**non div.**ff marcatissimo**ff marcatissimo**ff marcatissimo**f marc.**f marc.*

161

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor.

Tr-be

Tr-ni
e

Tuba

Timp.

etc. simile

etc. simile

etc. simile

pizz.

f marc.

pizz.

Picc. *come sopra*
 Fl. *come sopra*
 Ob. *a 2* *come sopra*
 Cl. (B) *come sopra*
 Fag. *a 2* *ff come sopra*
 Cor. *(a 2)* *ff*
 Tr-be *(a 2)* *come sopra*
 Tr-ni
 e
 Tuba *ff come sopra*
 Timp.
 Archi *(v)* *restez* *ff* *arco* *ff* *arco* *ff*

The musical score is written for a full orchestra. The woodwind section (Piccolo, Flute, Oboe, Clarinet in B, Bassoon) and the brass section (Trumpet, Trombone, Tuba) are marked with *ff* (fortissimo) and *come sopra* (continue as above). The strings are marked with *ff* and *arco* (arco). The woodwinds and brass play a rhythmic pattern of eighth notes. The strings play a similar pattern. The score is divided into four measures. The first measure has a *(v)* marking above the woodwinds. The second measure has a *restez* marking above the woodwinds. The third measure has a *ff* marking above the woodwinds. The fourth measure has a *ff* marking above the woodwinds.

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor.

Tr-be

Tr-ni
e

Tuba

Timp.

Archi

I. IIIa 2
II. IVa 2

a 2
come sopra

ff

f

I. II
III
sf

pizz.

arco

163

Tr-be

I sola
mf

mp

Archi

pizz.

p sub.

p sub.

164

Picc.

Fl.

Ob.

Tr-be

Archi

Picc.
 Fl.
 Ob.
 Tr-be (I)
 Archi

sf
sf
sf
sf
sf
 pizz.
f marc.

165

muta in Fl. II

Picc.

Fl.

Ob.

Tr-be

Archi

Picc.
 Fl.
 Ob.
 Tr-be (I)
 Archi

pizz.
f marc.

166

Fl.

Ob.

Cl. (B)

Fag.

Archi

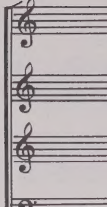
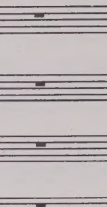
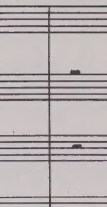
167

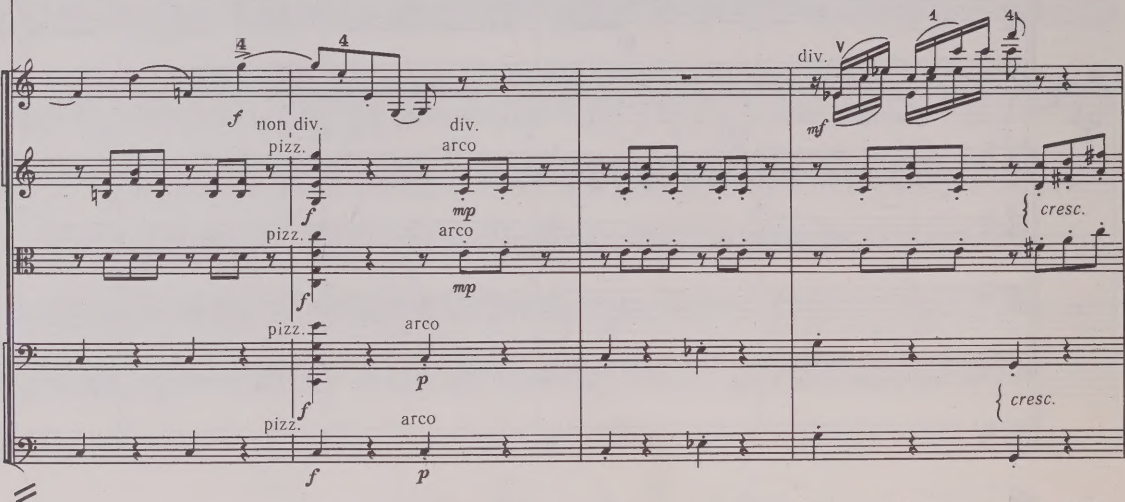
Fl.

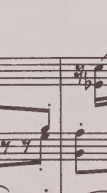
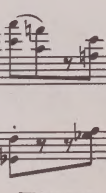
Ob.

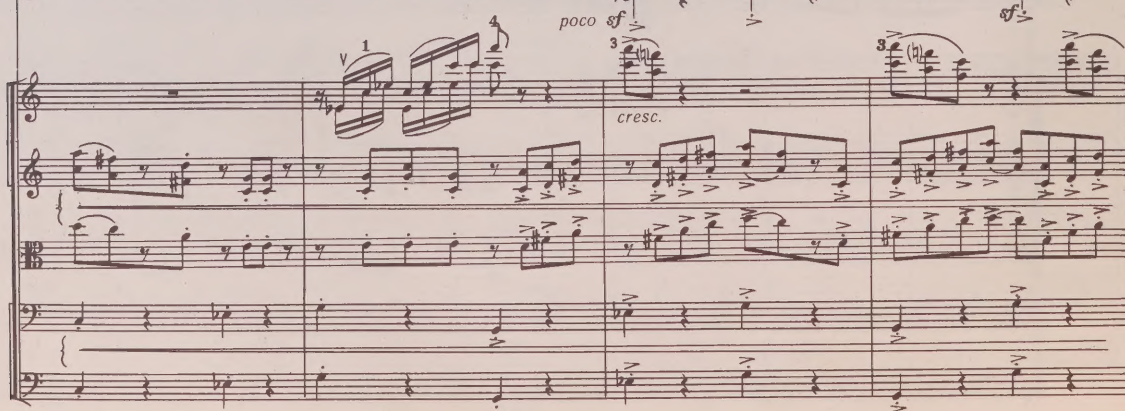
Cl. (B)

Archi

Fl. 
 Ob. 
 Cl. (B) 
 Fag. 
 Cor. 

Archi 

Fl. 
 Ob. 
 Cl. (B) 
 Fag. 
 Cor. 

Archi 

$\text{♩} = \text{♩} = 120 \text{ (circa)}$

Fl.

Ob.

Cl. (B)

Fag.

Cor.

Tr-be

Tr-ni

Timp.

169

a 2

sf

stacc.

f

sempre sf

Archi

unis.

sf

sf

sf

sf

sf

sf

172

Ob_o

Fag.

Tr-be

Tuba

V-ni I

V-ni II

V-le

Fl.

Cl. (B)

Cor.

Tr-be

Tuba

Archi

173

8

div. arco

poco sf

div. arco

poco sf

arco

poco sf

a 2

sempre marcato (secco)

mf

7

8

unis. pizz.

p ma poco marc.

arco

sf sub. meno *f*

unis. *p*

pizz.

p ma poco marc.

arco

(a 2) 175

Fl.

Cl. (B)

Cor.

Tuba

8

div. in 2 div. in 3

p ma marcato div. in 2 div. in 3

p ma marcato

Archi

arco *sf* *p*

sf *p*

176

Cor.

Tr-be

Tr-ni

p

p

poco più *f*

poco più *f*

Archi

mf

p

p sub.

177

Cor.

Tr-be

Tr-ni

p.

stacc.

III

f

sfp

Archi

unis. mf

div.

unis. v

mf

sfp p ma marcato

div.

sfp p ma marcato

sfp sub. p

pizz.

arco

sfp sub. p

178

Cor.

Tr-be

Tr-ni

I

II

III, IV

p ma poco marcato (secco)

I

p ma poco marcato (secco)

un poco sf

sfp

sfp-sempre

Archi

pizz.

arco

pizz.

arco

p

p

179

180

Ob.

Cor.

poco marcato

sf p

sf p

simile

p

simile

Timp.

p staccato

Arch.

unis.

marc.

unis.

marc.

marc.

marc.

181

Ob.

Cor.

Timp.

Arch.

182

Fl.

Ob.

Cl. (B)

Cor.

Timp.

Archi

cresc.

mf

f *a 2*

sf *come sopra*

sf *come sopra*

sf *come sopra*

div. *unis.*

div. *unis.*

div. *unis.*

pizz. *arco* *pizz.*

mf

mf

183

Ob.

Cl. (B)

Fag.

Cor.

Archi

div.

div.

mp

mp

mp

pizz.

arco

p

p

sf Cl. II muta in A

184

Cl. (B)

Fag.

Cor.

Archi

Musical score for measures 184-185, measures 185-186, and measures 186-187. The score is for a woodwind and string ensemble. The woodwinds include Clarinet in B (Cl. (B)), Bassoon (Fag.), and Cor Anglais (Cor.). The strings are represented by a double bass line (Archi). The key signature is one sharp (F#). The time signature is 4/4. The score is divided into three systems. The first system (measures 184-185) shows the woodwinds and strings. The second system (measures 185-186) shows the woodwinds and strings. The third system (measures 186-187) shows the woodwinds and strings. The woodwinds play a melodic line, while the strings provide a rhythmic accompaniment. The bassoon and Cor Anglais play a supporting role. The Clarinet in B plays a melodic line. The strings play a rhythmic accompaniment. The woodwinds play a melodic line. The strings provide a rhythmic accompaniment. The bassoon and Cor Anglais play a supporting role. The Clarinet in B plays a melodic line. The strings play a rhythmic accompaniment.

185

Ob.

(B)

Cl.

(A)

Cor.

Tr-ni

Musical score for measures 185-186, measures 186-187, and measures 187-188. The score is for a woodwind and string ensemble. The woodwinds include Oboe (Ob.), Clarinet in B (Cl. (B)), Clarinet in A (Cl. (A)), Cor Anglais (Cor.), and Trumpet in D (Tr-ni). The strings are represented by a double bass line (Archi). The key signature is one sharp (F#). The time signature is 4/4. The score is divided into three systems. The first system (measures 185-186) shows the woodwinds and strings. The second system (measures 186-187) shows the woodwinds and strings. The third system (measures 187-188) shows the woodwinds and strings. The woodwinds play a melodic line, while the strings provide a rhythmic accompaniment. The Oboe and Clarinet in B play a supporting role. The Clarinet in A plays a melodic line. The strings play a rhythmic accompaniment. The woodwinds play a melodic line. The strings provide a rhythmic accompaniment. The Oboe and Clarinet in B play a supporting role. The Clarinet in A plays a melodic line. The strings play a rhythmic accompaniment.

186

Ob.

(B)

Cl.

(A)

Cor.

Tr-be

Tr-ni

Archi

marc.

sub. p

I solo

mf

f

mf marc.

cresc.

cresc.

187

Fl.

Cl. (A)

Tr-be

V-ni I

V-ni II

V-le

sempre poco marcato

p

p sempre poco marcato

leggiere

etc. simile

leggiere

etc. simile

188

Fl.

(B)

Cl.

(A)

Cor.

Tr-be

Archi

189

190

Fl.

Cl. (B)

Cor.

Archi

mf *leggiere*

mf *leggiere*

pizz.

pizz.

pizz.

pizz.

arco

p

arco

mp

arco

mf

arco

poco sf

poco sf

I solo

brillante - leggiere

solo

brillante - leggiere

Fl.

Cl. (B)

Fl.

Cl. (B)

Cor.

Archi

Ob.

Cor.

Archi

191

192

muta in A

a 2

sf

sf

pizz.

p

arco

sf

pizz.

p

arco

sf

pizz.

p

arco

sf

pizz.

p

arco

sf

div.

mf

193

sub. meno

mp

sub. meno

non div.

sempre ff

sub. p

leggiero

pizz.

mf

leggiero

pizz.

mf

non div.

sempre ff

sub. p

non div.

sempre ff

sub. p

pizz.

mf

leggiero

pizz.

mf

non div.

sempre ff

sub. p

p

pizz.

mf

leggiero

pizz.

mf

non div.

sempre ff

sub. p

mf

Picc.

Fl.

Ob.

Cl. (A)

Fag.

Cor.

Tr-be

Tr-ni
e

Tuba

Archi

arco

leggiere

mf leggiere

arco

leggiere

2261

194

Picc. *poco sf*
 Fl. *poco sf*
 Ob. *poco sf*
 Cl. (A) *poco sf*
 Fag. *a 2 sf e stacc.*
 Cor.
 Tr-be *I poco sf*
 Tr-ni
 e
 Tuba *poco sf meno e staccato*
 Archi *p*
 div. pizz.
poco sf
 pizz.
poco sf

Fl.

Ob.

Cl. (A)

Fag.

Cor.

Tr-be

Tr-ni
e

Tuba

Timp.

Archi

f

f

f

f

sf p sub.

sf p sub.

p ma poco marcato (secco)

p ma poco marcato (secco)

un poco sf

sf mf

pizz.

p (pizz.)

p

196

Fag. *p stacc.*

Tr-be

Tr-ni
e

Tuba *sf* *p (secco)* *simile* *sf sempre*

Timp.

non div. (7)

non div. arco *sf p* *sf p* *div.*

Archi *arco* *p spiccato* *arco* *marc.*

197

Cl. (A) *I*

Fag. *a 2* *sempre sf (secco)*

Cor. *I. II. f* *a 2* *II. IV* *a 2*

Tr-ni
e

Tuba

non div. (7)

unis. *sf p*

non div. *spiccato*

Archi *pizz.* *pizz.* *non div.* *non arp.*

198

a 2

Cl. (A)

Fag.

Cor.

Tr-ni
e

Tuba

Archi

Ob.

Fag.

Cor.

Tr-be

Tr-ni

V-c.

I. III a 2

II. IV a 2

sempre sf

p

sempre sf

arco

marc.

I. II

199

Picc.

Fl.

Ob.

Cl. (A)

Fag.

Tr-be

Tr-ni

Archi

Musical score for measures 199-203. The score is written for the following instruments: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (A) (Cl. (A)), Bassoon (Fag.), Trumpet (B) (Tr-be), Trumpet (N) (Tr-ni), and Strings (Archi). The key signature is two sharps (F# and C#), and the time signature is 2/4. The score includes dynamic markings such as *f* (forte), *ff* (fortissimo), *f staccato*, *simile*, *f assai*, and *arco*. The strings are marked *div. in 3* (divided in 3) and *f assai*. The woodwinds and brass instruments play staccato notes, often with accents. The strings play a rhythmic pattern of eighth notes.

Picc.

Fl.

Ob.

Cl. (A)

Fag.

Cor.

Tr-be

Tr-ni

e

Tuba

Timp.

Archi

8

(a 2)

III

(b)

f

sempre f secco

non div.

non div.

non div.

cresc.

cresc.

201

Picc.

Fl.

Ob.

Cl. (A)

Fag.

Cor.

Tr-be

Tr-ni
e

Tuba

Timp.

Archi

202 Tempo del principio (Alla breve) $\text{♩} = 69$

Picc.

Fl.

Ob.

Cl. (A)

Fag. (a 2)

Cor.

Tr-be

Tr-ni
e

Tuba

Timp.

Gr. c.

Tempo del principio (Alla breve) $\text{♩} = 69$

Archi

Picc.

Fl.

Ob.

Cl. (A)

Fag.

Cor.

Tr-be

Tr-ni

e

Tuba

Timp.

Gr. c.

Archi

This page of a musical score (page 135) features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fag.), and Cor Anglais (Cor.). The brass section consists of Trumpet B (Tr-be), Trumpet A (Tr-ni), Trombone (e), Tuba, and Timpani (Timp.). The percussion section includes Gong (Gr. c.). The string section (Archi) is represented by two staves.

The score is written in 2/4 time. The woodwinds and strings play a rhythmic pattern of eighth notes, often marked with accents (v) and slurs. The brass section, particularly the Trumpets and Trombones, plays a more complex pattern of eighth notes, marked with accents (v) and slurs. The Timpani and Gong play a simple pattern of eighth notes. The string section plays a rhythmic pattern of eighth notes, marked with accents (v) and slurs.

The score includes several dynamic markings: *ff* (fortissimo) for the woodwinds and brass, and *div.* (divisi) for the strings. The string section also includes the marking *marcatissimo* (markedissimo) for the Trombones. The score is divided into measures by vertical bar lines, and the instruments are grouped by horizontal lines.

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